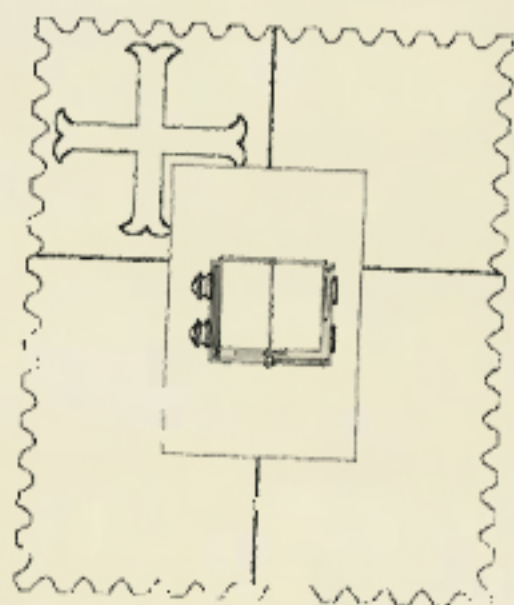
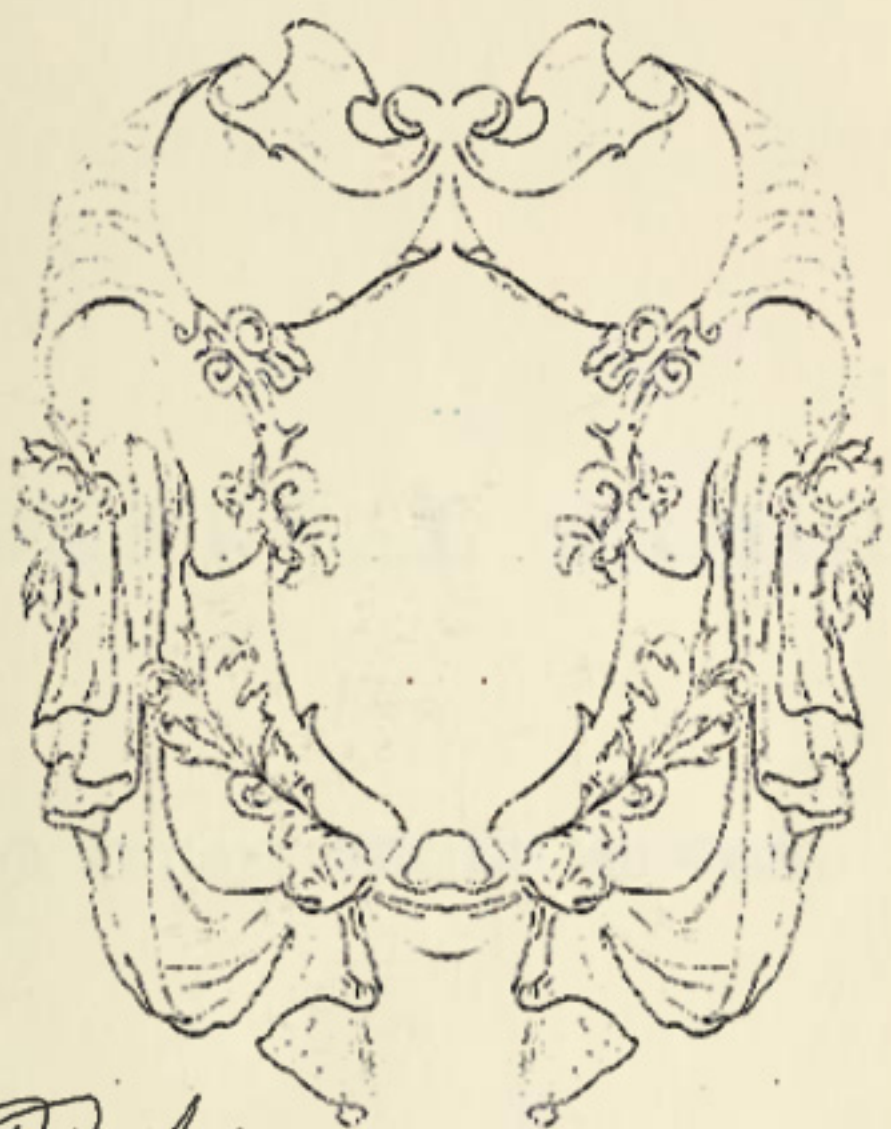




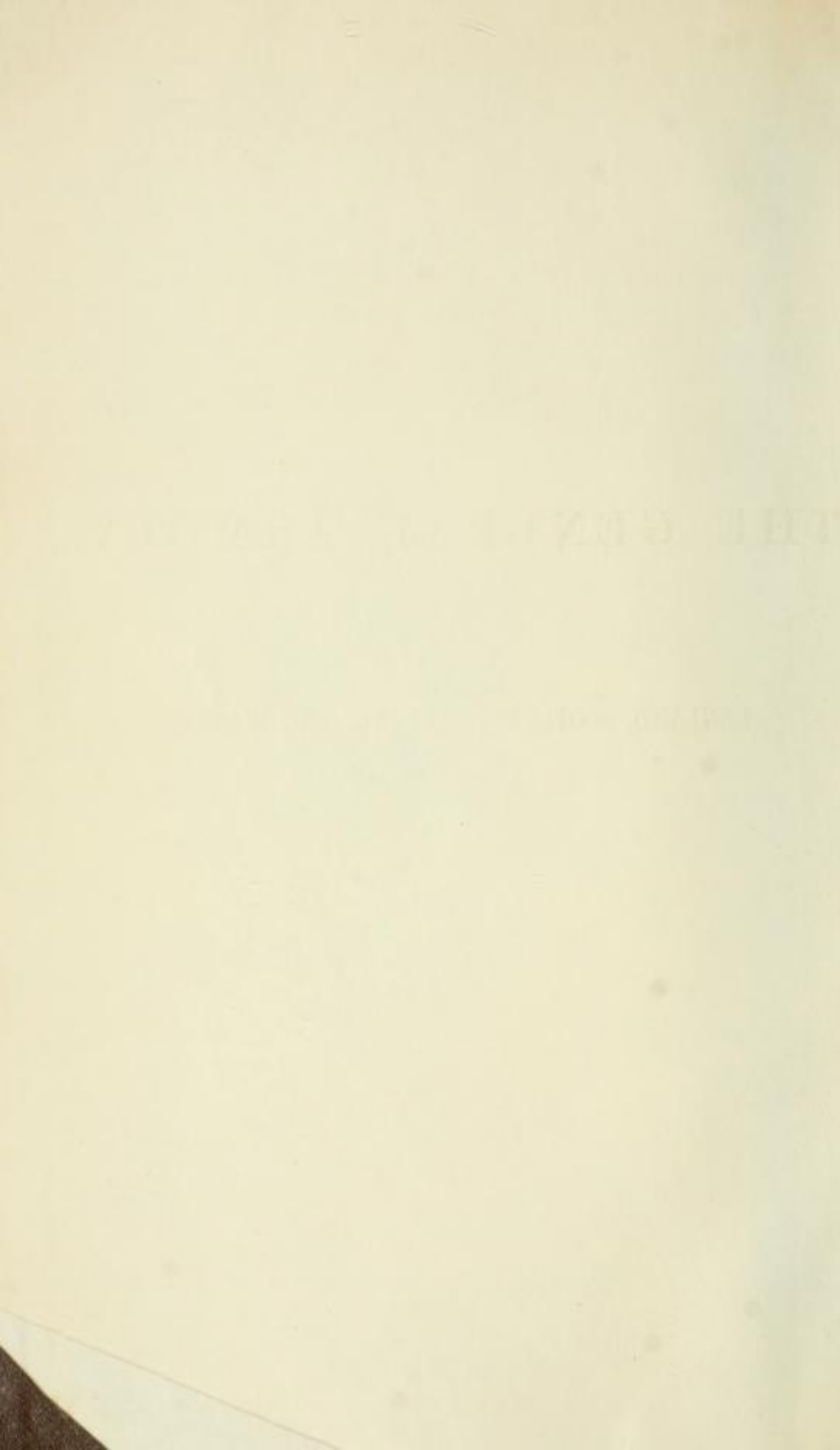


1056



Adolf Smith





THE CATALOGUE

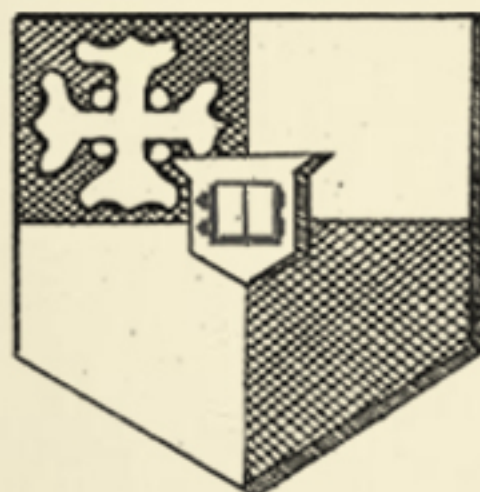
THE
CATALOGUE
OF
1056

COMPRISING
AN ACCOUNT OF THE COLLECTIVE, ITS ARMS,
ITS MANIFEST, AND A REGISTRY OF ITS MEMBERS.

ASSEMBLED BY
THE COLLECTIVE,
WITH THE FOUNDING CIRCLE.

FIRST EDITION · OPEN TO REVISION.

ANNO



MMXXVI.

SVERIGE.
105,6 · INFO@1056.SE
A way of working.

*105,6 is not an identity.
It is a way of working.*

*105,6 är inte en identitet.
Det är ett sätt att arbeta.*

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INTRODUCTION

105,6 is a collective platform for creative work, collaboration, and visibility. It has been forming slowly and quietly over the past while.

It exists as a response to environments where exposure outweighs substance, and where artists are left choosing between exploitative structures and algorithm-driven self-promotion.

We wanted a third option: a space that holds the work, and the people behind it, with care, clarity, and quiet.

What follows is a first account of what 105,6 is, and how it works.

II.

THE COLLECTIVE

105,6 is a curated catalogue and a meeting place, a digital platform where members present their work through individual portfolios within a shared aesthetic and ethical frame.

It is not a gallery. It does not represent its members commercially.

It is not an agency. It does not negotiate or take percentages on members' work.

It is not a social platform. It is not built around metrics or engagement.

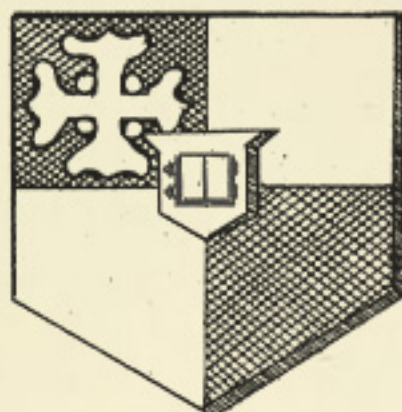
It is, simply, a place where serious creative people gather, present what they make, and meet others doing the same.

III.

ITS ARMS

Quarterly sable and argent, in the first quarter a cross moline argent between four annulets sable; over all an inescutcheon argent charged with an open book sable, the pages plain.

Det är ett sätt att arbeta. · It is a way of working.



Cross moline. The mill-rind cross. Its name derives from the iron piece set in the heart of a millstone, the part that converts motion into grinding. The cross stands for a shared mechanism that translates individual labour into collective sustenance. The variant used here, with its softened floretty terminals, belongs to the vocabulary of the nineteenth-century Gothic Revival, drawn from A. W. N. Pugin's *Glossary of Ecclesiastical Ornament and Costume* (1844).

Four annulets. Small rings set in the angles of the cross. The annulet is an old heraldic symbol of continuity and bond; here it represents the four numerals of the name (1, 0, 5, 6) and the four corners of the founding circle.

Open book, pages plain. Borne on the central inescutcheon. The blank pages signify that 105,6 exists as a catalogue waiting to be filled by its members.

Quartering and tinctures. Sable and argent stand for discipline and clarity, an austere pairing borne historically by scholarly and monastic orders.

IV.

MEMBERSHIP

In this opening phase, membership is by invitation. Once the founding circle is in place, new members are admitted by collective decision among existing members, so those already inside have a voice in who comes next, and growth stays careful rather than quick.

Each member with a visible portfolio contributes a fixed annual fee of 105,6 SEK. The amount is symbolic, tied to the project's name, a marker of commitment rather than a price for services.

A membership includes a personal portfolio page built from the shared template, inclusion in the curated directory, access to discussions and shared projects, and a voice in how the platform develops.

A member who leaves keeps full ownership of their work. Their portfolio page is removed on request, and nothing they made is kept, shown, or used by 105,6 afterwards.

ECONOMY & TRANSPARENCY

105,6 takes no percentage of any member's work. No commissions, no sales, no inquiry that arrives through a portfolio touches the collective economically. What members earn through their craft stays entirely theirs.

The platform's infrastructure (domain, hosting, development) is privately funded in this early phase. Once 105,6 takes on a formal legal form, that responsibility is meant to be carried collectively, with a transparent ledger of contributions and costs open to every member.

Within the network, some members and adjacent professionals offer services such as management, design, and production. Those arrangements are made directly between the people involved, on ordinary market terms, separate from 105,6 as an entity. The collective does not mediate them, take part in them, or benefit from them. They are private, and they vary from case to case.

DEVELOPMENT

This is a starting document. Much remains to be shaped together: voting procedures, conflict resolution, a code of conduct, data and privacy practice, and the legal form of the collective itself.

The principle is simple. Changes to how 105,6 works happen through open discussion, and significant changes are decided collectively. Nothing is changed without notice to those involved, and no member should be surprised by a development they had no chance to weigh in on.

The pace is intentionally slow. 105,6 begins as something small among friends and trusted peers, not an attempt to gather as many people as possible, but to build a place that holds together because everyone in it agrees with how it holds together. In time it may grow beyond a digital catalogue, into shared exhibitions and gatherings, but that direction, too, is decided together.

VII.

THE MANIFEST

*Work before ego.
Collective before individual.
Quality before exposure.
You are not here to be seen,
you are here to contribute.*

*Arbetet före egot.
Kollektivet före individen.
Kvalitet före exponering.
Du är inte här för att synas,
du är här för att bidra.*

VIII.

THE REGISTRY OF MEMBERS

I. N. E. Y. A. , *Painter and Illuminator.*

II. A. C. K. , *Steward.*

The Registry continues, as the founding circle is admitted.

This first edition of
THE CATALOGUE OF 105,6
was set in Caslon
and assembled across Sweden
in the Year MMXXVI.

Of an open edition,
this is one.

INFO@1229.96



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